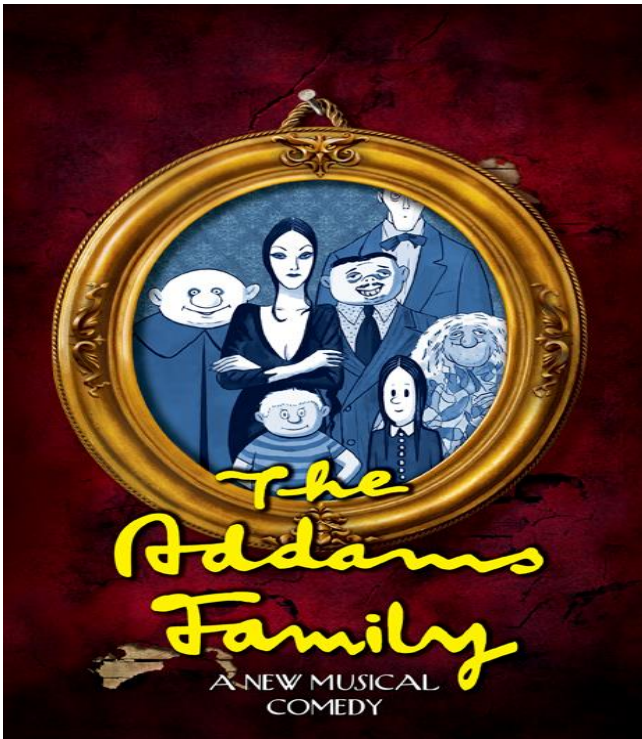


The Addams Family

AUDITION PACKAGE



WHAT:

O'Neill Musical Auditions

WHEN:

June 8th – 10th

3:30-4:30PM

Sign-up for an audition time:

<http://goo.gl/0BMEhU>

WHO:

Everyone is welcome to audition!

WHERE:

Archbishop M.C. O'Neill Catholic H.S.
Choral Room

Audition Package Contents:

- **Audition form** – to be filled out and brought to the audition.
- **Availability/Conflict Chart** – this MUST be filled out; availability will be one of the deciding factors in casting.
- **Musical Excerpts** – recordings can be found at: <http://goo.gl/1HTg62>
 - Research, research, research... go on Youtube and get a feel for the characters you are playing.
 - Please memorize so you can give 100% to the singing and acting.
- **Monologue**
 - Pay particular attention to blocking and directors notes in the script to get a true feel for the scene.
 - Memorize if possible so you can give 100% to the acting.

PLEASE COME PREPARED!!!

AUDITION INFORMATION

Name _____ Home Phone _____ Cell Phone _____

Address _____ Postal Code _____

Height _____ Weight _____ Sex M / F Hair Color _____ Grade _____

Student E-mail address _____

Parent / Guardian E-mail address _____

What part or parts are you interested in? _____

Do you sing? Yes _____ A Little _____ No _____ Do you take voice lessons? Yes _____ No _____

What is your vocal range? Soprano _____ Alto _____ Tenor _____ Bass _____ Don't Know _____

Do you Dance? Yes _____ A Little _____ No _____ Do you take dance classes? Yes _____ No _____

What is your dance experience? Tap _____ Jazz _____ Ballet _____ Modern _____ Other _____

What is your dance schedule _____

Are you willing to rehearse on weekends if necessary? _____ Are you willing to accept a minor role? _____

Are you willing to put this show as your 1st priority? _____

VERY IMPORTANT:

Please list all potential conflicts, including other extra-curricular activities (practice & games), Job(s) (Work hours), school concerts, Dance classes/recitals, religion times, lessons of any kind or any planned vacations during the school year. Please list any and all conflicts that you may have until the conclusion of this project on the included CONFLICT CALENDAR (anything that you do not list on the CONFLICT CALENDAR, will not be considered as we make out the full rehearsal schedule!)



CONFLICT CALENDAR

Sunday Monday Tuesday Wednesday Thursday Friday Saturday

September 2015						
		1	2	3	4	5
6	7	8	9	10	11	12
13	14	15	16	17	18	19
20	21	22	23	24	25	26
27	28	29	30	Notes:		

September 2015 Calendar Printable calendars available from www.calendarcraze.com

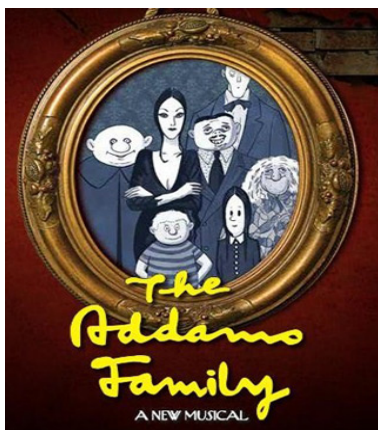
Sunday Monday Tuesday Wednesday Thursday Friday Saturday

October 2015				1	2	3
4	5	6	7	8	9	10
11	12	13	14	15	16	17
18	19	20	21	22	23	24
25	26	27	28	29	30	31
Notes:						

October 2015 Calendar Printable calendars available from www.calendarcraze.com

Sunday Monday Tuesday Wednesday Thursday Friday Saturday

November 2015						
1	2	3	4	5	6	7



All students will sing two excerpts at auditions. Excerpts do not need to be memorized, but you are encouraged to do so.

WOMEN

#1 – When You're An Addams
#2 – One Normal Night

MEN

#1 – When You're An Addams
#2 – One Normal Night

ALL – Audition Excerpt #1 – WHEN YOU'RE AN ADDAMS

17 GOMEZ: [18] 19 20

When you're an Ad-dams you need to have a lit-tle moon-light.

21 22 23 24

When you're an Ad-dams you need to feel a lit-tle chill.

25 [26] 27 28

You have to see the world in shades of gray.

29 30 31 32

You have to put some poi-son in your day.

33 34 35

When you're an Ad-dams you need to have a sense of

36 37 38

hu-mor. When you're an Ad-dams

39 40 41 42

you need to have a taste for death. Who cares a-bout the world

43 44 45

out-side and what it wants from you. When you're an

46 47 [48]

Ad-dams you do what Ad-dams' al-ways do.

WOMEN – Audition Excerpt #2 – ONE NORMAL NIGHT

One nor - mal night, that's all I want,

that's all I need from you. One nor - mal house

with out a mouse to feed a plant or two.

You must ad - mit we're not what peo - ple call "laid

back." So can't we muse a bit and

lose the ba - sic black? Whoa! One nor - mal night

with nor - mal peo - ple on their way. Just

one nor - mal night... Whad-da - ya say?

The musical score is written for a single voice in treble clef with a key signature of three flats (B-flat, E-flat, A-flat). The tempo is marked 'Allegretto' and the time signature is 4/4. The score consists of nine staves of music, each with a measure number in the top left corner. The lyrics are written below the notes, with some words hyphenated across measures. The final measure of the score is marked with a '3' above it, indicating a triplet.

MEN – Audition Excerpt #2 – ONE NORMAL NIGHT

One nor - mal night, no, not one poem, not one in - spi -

ring word. One nor - mal scene, com - plete rou - tine,

to - night can't be ab - surd. Please don't em -

bar - rass me or be com - plete - ly rude.

Don't make a fuss a - bout the house, a - bout the food.

Whoa! One nor - mal night I know it's big,

but can't you see: This one nor - mal night is for me.

The musical score is written on a single staff in G major (one sharp) and 4/4 time. It consists of 92 measures. Measures 78 and 86 are boxed. The lyrics are written below the staff, with hyphens indicating syllables across measures. The melody is simple and conversational, with some melisma in measure 78.

ACT ONE

SCENE: *The stage is dark. There's a moment of silence. Then light comes up revealing a young man in the "living area." He is PONYBOY, a young teenager wearing blue jeans and a t-shirt. His hair is long and loaded with hair oil. He's sensitive, insecure and a bit younger than the other young men we'll see. PONYBOY looks for something on the table. Finding a note with a number on it, he dials it on the cradle phone on the table. After a brief pause.*

PONYBOY. Mr. Syme—this is Ponyboy. *(Apologetically in response.)* I didn't realize it was so late. I forgot. *(To the point.)* I'm calling about the theme assignment for English. How long can it be? *(Repeating what he hears.)* Not less than five pages. *(Anxious.)* But can it be longer? Longer than five pages? *(Repeating.)* As long as I want. *(His problem. Apologetically.)* It's all in my head—if I can sort it out. First I have to sort it out. *(Listens. Then nods in agreement.)* As soon as I get it together. No later than that. Thanks, Mr. Syme. *(As he hangs up he's already trying to handle this. He gets up from the table. Deciding on the first step.)* The place to begin—I'd gone to a movie. *(This is a memory. Remembering.)* When I stepped out into the bright sunlight from the darkness of that movie house, I had only two things on my mind: Paul Newman and a ride home.

(General light coming up. PONYBOY blinks his eyes and shakes himself. He's no longer remembering. He's in the present and now he looks directly at the AUDIENCE.)

PONYBOY. I wish I looked like Paul Newman. He looks tough and I don't. *(Traffic sounds are coming up and he considers the imaginary street.)* The other thing—it's a long walk home with no company. But I usually lone it anyway. I like to watch movies undisturbed so I can get into them and live them with the actors. I'm different that way. I mean my second oldest brother, Soda, never cracks a book at all, and my oldest brother, Darry, works too hard to be interested in a story or drawing a picture—so I'm not like them. And nobody in our gang digs movies and books the way I do. So I lone it. *(Sound of a car zooming by and as it does, someone shouts from it.)*

VOICE. Greaser!

PONYBOY *(looks after the car, then front. Defensively)*. And I'm a greaser. *(Explaining.)* Greasers can't walk alone too much or they get jumped by the Socs. I'm not sure how you spell that, but it's the abbreviation for the Socials—the jet set, the rich kids. *(There's the sound of a car approaching, driving slowly. PONYBOY notices the sound.)* We're poorer than the Socs. I reckon we're wilder, too. But not like the Socs, who jump greasers and wreck houses and throw beer blasts for kicks. *(Frankly.)* Greasers are almost like hoods; we steal things and drive old souped up cars and have gang fights. I don't mean I do. Darry would kill me if I got in trouble with the police. Since Mom and Dad were killed in a car crash, the three of us get to stay together only as long as we behave. So Soda and I stay

out of trouble as much as we can. *(The car has stopped and car doors are opened and then slammed shut. PONYBOY is getting nervous.)* I'm not saying that either the Socs or the greasers are better; that's just the way things are.

(Two young men, RANDY and BOB, obviously "Socials" are entering. RANDY comes on L. PONYBOY turns to start R but BOB enters from that side.)

BOB. Hey, grease—

RANDY. How come you're all by yourself, grease?

PONYBOY *(tightly)*. Stay away from me.

BOB. Couldn't think of it.

RANDY. Not safe for you to be out here all alone.

BOB. We're gonna do you a favor, grease. We're gonna cut off that long greasy hair.

PONYBOY *(tight)*. Leave me alone.

BOB *(pulls a knife and flips open the blade)*. Need a haircut, grease?

PONYBOY *(backing up)*. No. *(BOB advances with the knife.)*

BOB. Gonna cut it real close! How'd you like the haircut to begin just below the chin?

PONYBOY *(panic)*. Are you crazy! *(Shouting.)* Soda! Darry!

BOB. Shut him up.

RANDY. *(looking off L)*. I see someone—

PONYBOY *(frantic)*. Darry!

BOB *(coming at him. Hard)*. Okay, greaser!

RANDY. Cool it, Bob!

BOB *(implacable)*. He's asking—

RANDY *(gestures L)*. Company coming—